

PARthenIA
or
THE MAIDENHEAD

of the first musicke that

ever was printed for the VIRGINALLS!

COMPOSED

By three famous Masters: William Byrd, J. John Bull, & Orlando Gibbons.
Gentlemen of his Ma^{ties} most Illustrious Chappell.

Engraven
by W^m Hole.



Lond: print: for W^m Dorrington, at the Gunpowder. Are to be sold by G.
Lowe printer in London.

PHOT. of HEH 14176



• • TO THE HIGH & MIGHTY

• • and magnificient Princes Frederick Elector Palatine of the
Reine: and his betrothed Lady, Elizabeth the only
daughter of my Lord the King.

The virgin PARTHENIA (whilst yet I may) I offer up to your virgin
Highnesses. To you (Gracious Lady) even from the byrth she was intended:
and nowe I trust shalbe more wellcome hauing learned to tune and twine together
these next neighbour letters E. and F. the vowell that makes so sweet a Consonat.
Her notes so linkt and wedded together seeme lively Hieroglyphicks of the
harmony of marriage. the high and holy State wherinto you shortly must be
incorporat. This small worke (yet first in this kind) was only ment for this
lesser world: howbeit under your shadowes (in yo sunneshine I should
say rather; y^e is, yo sweete and glorious Consorte) it may sound & relish
in the eares of the greater. For Musick (like that miraculous tongue of
th^e Apostles) hauing but one, and y^e same Character is alike knowne to all the
sundry nations of y^e world. And what wonder since Harmony is the Soule
thereof multipliciously varied of foure bare notes as y^e Body is of the foure
Elements. These lessons were composed by three famous Masters in the
faculties. whereof one had y^e hono^r to be yo teacher most Illustrious lady;
and had he not had it before thereby deserued the stile of a Doctor.
If, to their great grace, yo Grace will vouchsafe to lend yo white hands
they will arriue wth more pleasure at y^e princely eares of yo GREAT
FREDERIKE. Our lord Iesus who hath honored marriage
wth his deere presence and first miracle, extraordinarily done at y^e instance
of his maiden mother, eternally blesse yo maydes and marved.

Yo Highnesses, most humbly (William Hole)

M: HUGH HOLLAND

In his worthy friend W.H.
& his Triumvir of Musick.

M: GEO: CHAPMAN

In worthy love of this new work,
and the most Authentick Authors.

Let to that sweete Recorder;
How daintily this BYRD his notes doth carry,
As if he were the Nightingalls owne brother:
See where doth pace in order
A former BULL, then doth Europa cry:
Now let all Europe shew me such an other.
Orlando though it was counted Musicks jarr;
Yet this ORLANDE parallels di Lasso:
Whose trifle praise would tire a very Lasso:
The heere in one these three men ^{rather} heare
And in the thaire songes: & such his praise who ^{maried}
These notes so well it they so sweete & varied.
By theis choice lessons of theise Musique Maist^{rs}
Ancient and heightn'd wth y^e Arts full Bowies
Let all ou moderne mere Phantasieque Tasters,
Whose Art but forreigne Noueltie extolls,
Rule and confine theyr fancies: and prefer
The constant right, & deposite Art should praise,
To all lye flashes, by whose light they err:
This wittie Age, hath wisdoms least in use:
The World, oulde growing, Ould, wth it, grew Men;
Theyr skyus decaying, like theyr bodies srent;
Yonge Men, to oulde are now out Children:
First Rules of Art, encrease still wth theyr length,
Which see in this new werck, yet neuer scene:
Art, y^e more oulde, growes eu^{er} more greene.

Precidium. M: William Byrd. I.



Pauana. S. Petre

II.

William Byrd

This page contains a handwritten musical score for a piece titled "Pauana. S. Petre" by William Byrd. The score is written on ten systems of staves, each system consisting of two staves. The notation is highly complex, featuring a variety of note values, rests, and dynamic markings. The piece is characterized by its intricate polyphonic and contrapuntal textures, with many passages involving rapid sixteenth-note runs and complex rhythmic patterns. The manuscript is written in dark ink on aged, slightly yellowed paper. The title "Pauana. S. Petre" is written in a cursive hand at the top left, "II." is centered at the top, and "William Byrd" is written in a cursive hand at the top right. The score begins with a treble clef and a common time signature (C). The notation includes many accidentals (sharps, flats, naturals) and dynamic markings such as "p" (piano) and "f" (forte). The piece concludes with a final cadence on the last staff.

II.



Gallardo.

III.

William Byrd

This image shows a page of handwritten musical notation for a piece titled "Gallardo" by William Byrd. The page is numbered "III." at the top center. The notation is written on two staves, with the upper staff using a treble clef and the lower staff using a bass clef. The music is in 3/4 time, as indicated by the "C" time signature. The notation is highly complex, featuring many sixteenth and thirty-second notes, often beamed together in rapid passages. There are numerous accidentals (sharps, flats, and naturals) throughout the score. The piece concludes with a double bar line and the word "fini" written in a small, decorative script at the bottom right of the lower staff.

Præludium

III.

Wm Byrd

This is a handwritten musical score for a piece titled "Præludium" by William Byrd. The score is written on ten staves, organized into five systems of two staves each. The notation is in a historical style, featuring a common time signature (C) and a key signature of one flat (B-flat). The music is highly polyphonic, with multiple voices (likely representing different instruments or voices) playing complex, interlocking patterns. The first system shows a dense texture of sixteenth and thirty-second notes. The second system continues this complexity, with some staves featuring more melodic lines. The third system shows a continuation of the polyphonic texture, with some staves having more melodic lines. The fourth system features a more melodic line on the top staff, while the bottom staff continues the polyphonic texture. The fifth system shows a final cadence, with a double bar line and a repeat sign. The notation is written in a clear, elegant hand, typical of the early 17th century.

Gaillard. M^{rs} Marie Breuvel.

V.

Will. Byrd

The musical score is a handwritten manuscript for a piece titled "Gaillard. M^{rs} Marie Breuvel. V. Will. Byrd". It is written on ten staves, organized into five systems of two staves each. The notation is in a historical style, featuring a treble clef and a common time signature (C). The music is characterized by frequent sixteenth and thirty-second notes, creating a fast and intricate melody. The notation includes various accidentals (sharps, flats, naturals) and rests. The paper is aged and shows some staining, particularly along the left edge.

V.



Pamona, The Earle of Salisbury. VI.

Wm. Byrd



Guliano

VII.



Guitar. Solo

VIII.

Wm. Mayer & Brewster

This is a handwritten musical score for guitar, consisting of 11 staves. The notation is in treble and bass clefs, with a key signature of one sharp (F#). The score begins with a treble clef and a 3/4 time signature. The music features a variety of rhythmic patterns, including eighth and sixteenth notes, and rests. There are several instances of beamed sixteenth notes, suggesting a fast or intricate passage. The score concludes with a double bar line and the word "finis" written in a cursive hand. The paper is aged and shows some staining.

(Prelude)

IX.

Handwritten musical score for a piece titled "IX." and "(Prelude)". The score consists of 11 staves of music. The first 10 staves are written in a single system, while the 11th staff is on a new line. The music is written in a style that appears to be a transcription of a handwritten manuscript. The notation includes various note values, rests, and dynamic markings. The piece concludes with a double bar line and a fermata. The signature "W. De Bull" is written below the final staff.

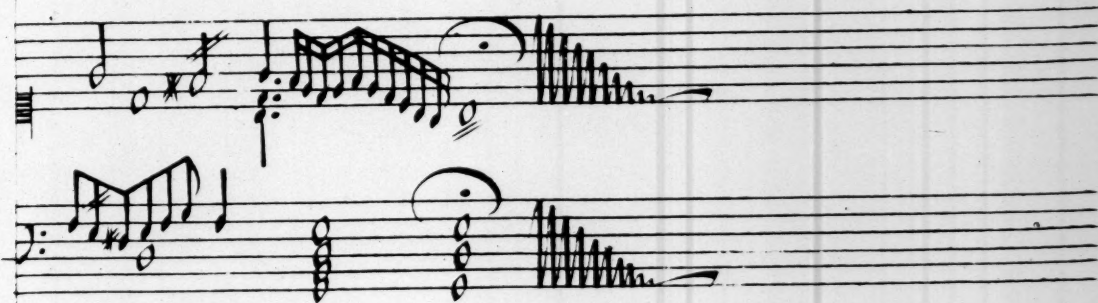
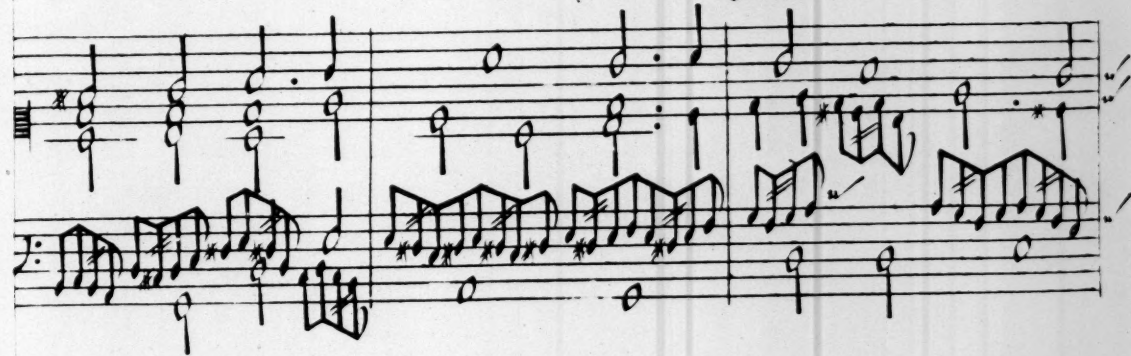
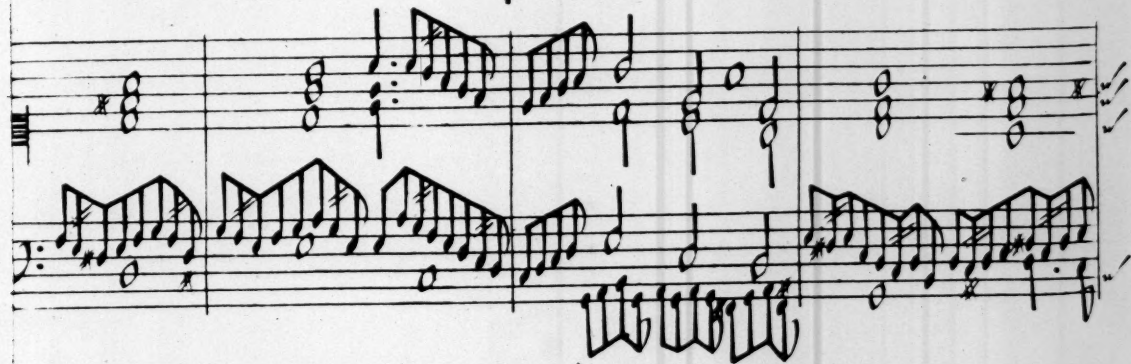
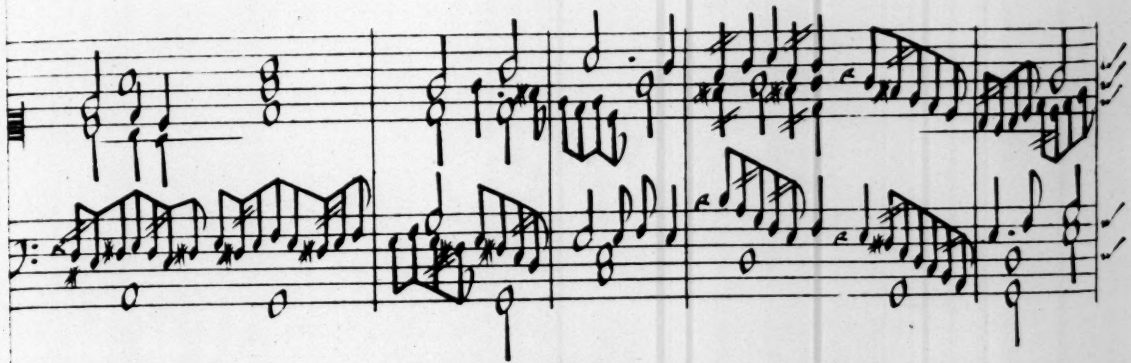
2
Diana. S. Thomas Wake

X.

Dr. Bull

This is a handwritten musical score for a piece titled "Diana. S. Thomas Wake" by Dr. Bull. The score is organized into six systems, each consisting of two staves. The notation is in common time (C) and uses a key signature of one sharp (F#). The first system begins with a treble clef on the upper staff and a bass clef on the lower staff. The music features a variety of note values, including eighth and sixteenth notes, as well as rests. There are several instances of beamed sixteenth notes, particularly in the lower staff of the second and fourth systems. The score concludes with a double bar line and a repeat sign at the end of the sixth system.

X.



This is a handwritten musical score for a piece titled "Galliard of Thomas Wake" by Dr. Bull. The score is written on six systems of two staves each. The top staff of each system is in treble clef, and the bottom staff is in bass clef. The time signature is 3/4. The key signature has one sharp (F#). The music features a variety of note values, including minims, crotchets, and quavers, as well as rests. There are several instances of beamed sixteenth notes, particularly in the bass staff of the first, third, and sixth systems. The notation is clear and legible, with some ink bleed-through visible from the reverse side of the page.

XI.

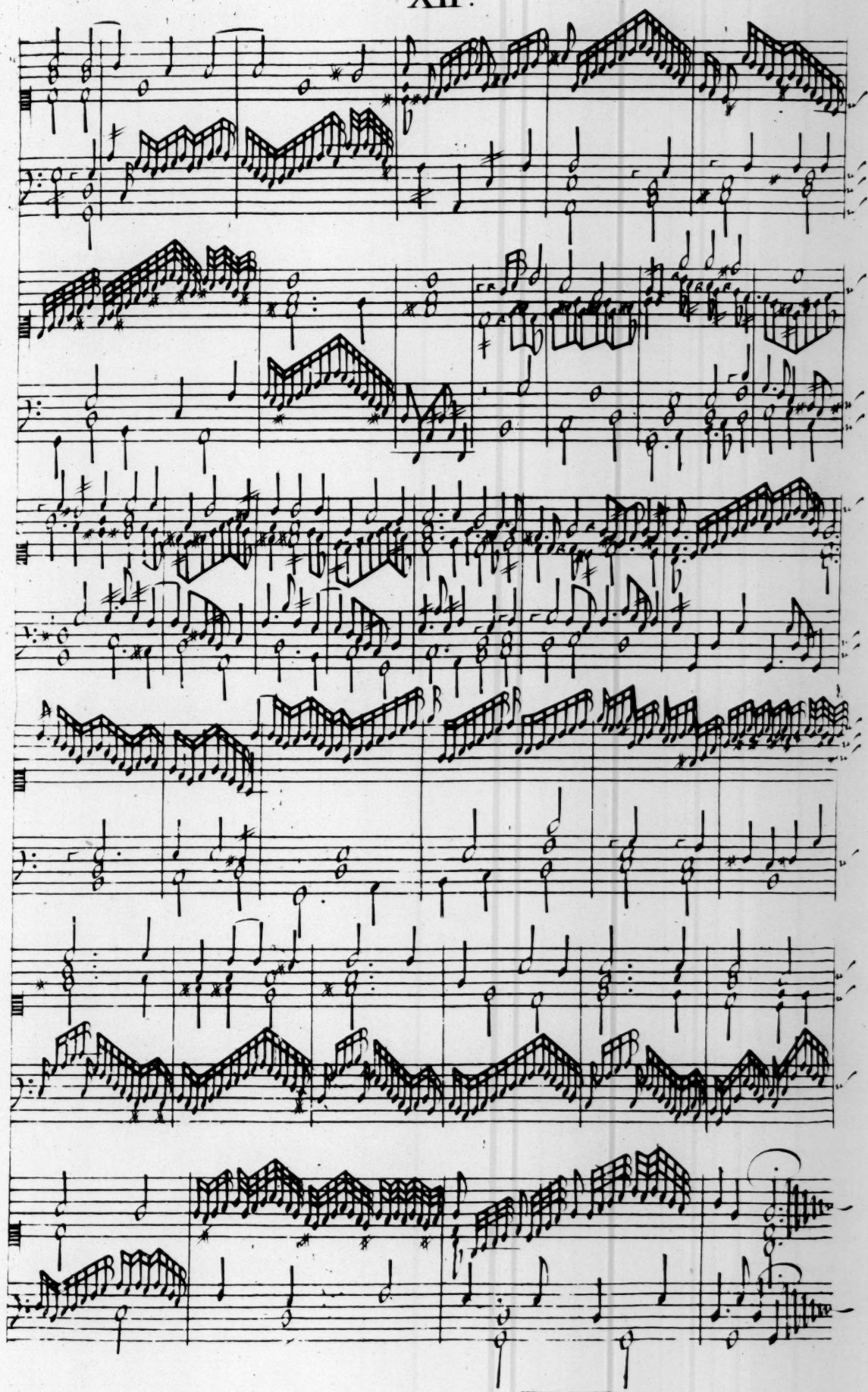
This image shows a handwritten musical score on a single page, labeled 'XI.' at the top center. The score is written on ten staves, organized into five systems of two staves each. The notation is in black ink on aged, slightly yellowed paper. The top staff of each system contains a melody line with various note values, including minims, crotchets, and quavers. The bottom staff of each system contains a more complex, often more rhythmic line, possibly for a keyboard or lute, featuring many beamed notes and some accidentals. The piece concludes with a double bar line at the end of the final system.

Duana

XII.

A handwritten musical score for a piece titled 'Duana', marked 'XII.'. The score is written on six systems of two staves each. The notation is in a historical style, featuring a treble clef on the upper staff and a bass clef on the lower staff of each system. The music is characterized by frequent use of beamed sixteenth and thirty-second notes, creating a dense, rhythmic texture. There are several instances of complex, overlapping melodic lines and rapid scale passages. The ink is dark, and the paper shows signs of age, including some staining and wear along the edges. The overall style suggests a manuscript from the 17th or 18th century.

XII.



Gallardo

XIII.

Drum





Galán

XV.

(Bull)

Handwritten musical score for Galán XV (Bull). The score consists of ten systems of two staves each. The notation is dense, featuring many beamed sixteenth and thirty-second notes, suggesting a fast tempo. The key signature has one sharp (F#). The piece concludes with a double bar line and the word "finis" written below the final staff.

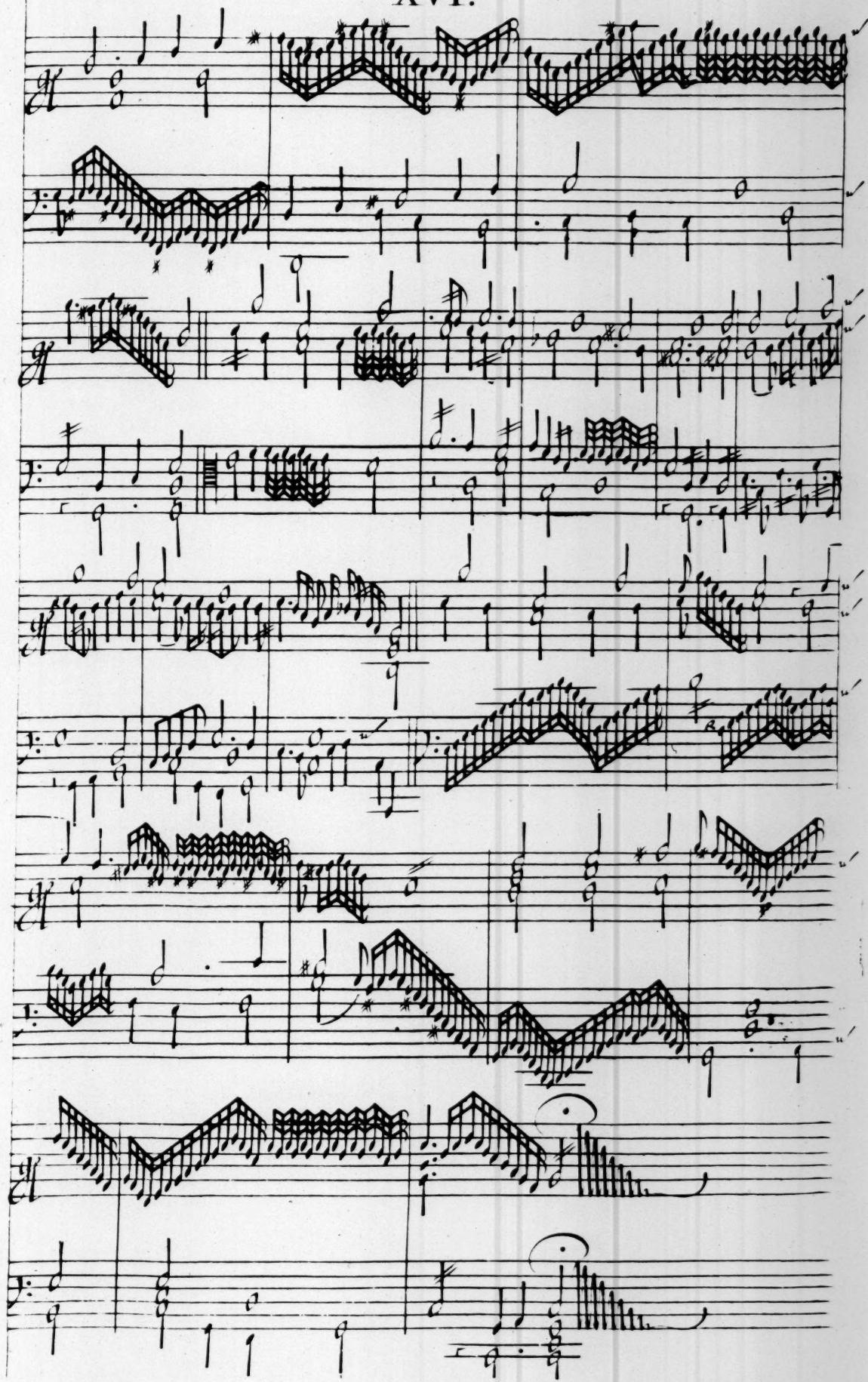
Quinto

XVI.

Ornato Gibbons

This is a handwritten musical score for a lute or guitar, consisting of ten staves. The notation is in a 3/4 time signature, indicated by a 'C' with a '3' below it. The music is written in a single melodic line, with a key signature of one sharp (F#). The score is characterized by extensive use of ornaments, which are indicated by a series of slanted lines (trills) and a 'Z' symbol. The first staff begins with a treble clef and a 3/4 time signature. The second staff has a key signature change to one sharp. The third staff has a treble clef and a 3/4 time signature. The fourth staff has a treble clef and a 3/4 time signature. The fifth staff has a treble clef and a 3/4 time signature. The sixth staff has a treble clef and a 3/4 time signature. The seventh staff has a treble clef and a 3/4 time signature. The eighth staff has a treble clef and a 3/4 time signature. The ninth staff has a treble clef and a 3/4 time signature. The tenth staff has a treble clef and a 3/4 time signature. The notation is dense and complex, with many slanted lines and a 'Z' symbol indicating ornaments. The paper is aged and slightly discolored.

XVI.



Fantasia of foure parts

XVII.

This is a handwritten musical score for a four-part fantasia. The score is written on ten staves, organized into five systems of two staves each. The notation is in a historical style, featuring a C-clef for the upper staff and an F-clef for the lower staff in each system. The music is written in a single key, indicated by one sharp (F#) on the upper staff. The notation includes various note values (minims, crotchets, quavers), rests, and complex rhythmic patterns. There are several instances of dense, overlapping notes, particularly in the middle systems, which may represent a specific musical texture or a correction. The paper is aged and shows some staining, and the ink is dark and somewhat faded in places.

XVII.

This page contains a handwritten musical score for a piece labeled 'XVII.'. The score is written on ten systems of staves, each consisting of a treble and a bass staff. The notation is highly complex, featuring a large number of beamed sixteenth and thirty-second notes, suggesting a fast tempo. The key signature is one flat (B-flat), and the time signature is 2/4. The music is written in a cursive, handwritten style. The final system of staves includes a double bar line and a signature 'C. G. G.' in the right margin.

The Lord of Salisbury (2 min)

XVIII.

A handwritten musical score on a single page, numbered XVIII. The title at the top left is "The Lord of Salisbury" with a duration of "(2 min)". The music is written on ten staves, each consisting of a treble and bass clef joined by a brace. The notation includes various note values (quarter, eighth, sixteenth notes), rests, and accidentals (sharps, flats). There are several instances of dense, overlapping notes, particularly in the upper staves, which may represent a complex texture or a specific performance technique. The handwriting is in dark ink on aged, slightly yellowed paper. The score concludes with a double bar line and a final flourish.

Gallardo

XIX.

A handwritten musical score for a piece titled "Gallardo" (XIX). The score is written on ten staves, organized into five systems of two staves each. The notation is in a historical style, featuring a treble clef on the first staff of each system and a bass clef on the second. The key signature is one sharp (F#), and the time signature is common time (C). The music is characterized by frequent sixteenth-note passages, often beamed together in groups, and includes various musical ornaments and trills. The notation is dense and expressive, typical of 18th-century manuscript notation. The paper shows signs of age, with some staining and wear along the edges.

XIX.



The Queens Comm. 1

XX.

Org. G. 1.

This is a handwritten musical score for a piece titled "The Queens Comm. 1", marked with the Roman numeral "XX." and designated for Organ (Org. G. 1.). The score is written on ten systems, each consisting of a treble and bass staff joined by a brace. The notation is in a historical style, featuring various note values, rests, and dynamic markings such as *ff* (fortissimo) and *sf* (sforzando). A prominent feature of the score is the use of dense, overlapping, and sometimes hatched musical notation in several measures, particularly in the treble staves, which may represent complex textures or specific organ registrations. The piece concludes with a double bar line and repeat dots at the end of the final system.

Praeludium

XXI.

Ornamentation

This page contains a handwritten musical score for a piece titled "Praeludium XXI." The score is written on ten staves, each consisting of a treble and bass clef. The notation is in a historical style, featuring a variety of note values, rests, and accidentals. A significant characteristic of the score is the extensive use of "ornamentation," which is indicated by the word "Ornamentation" in the top right corner. These ornaments are represented by dense, zigzagging lines and clusters of notes that are superimposed over the main melodic lines. The piece concludes with a double bar line and the word "finis" written in the bottom right corner. The handwriting is elegant and typical of 18th-century musical notation.

A handwritten musical score on a five-line staff. The notation includes a treble clef, a key signature of one sharp (F#), and a 3/4 time signature. The music consists of several measures with eighth and sixteenth notes, some beamed together, and rests. The handwriting is in dark ink on aged, slightly yellowed paper.

Handwritten musical notation on two staves. The notation includes various note values, rests, and bar lines, typical of a musical score. The ink is dark and the paper shows signs of age.

Handwritten musical notation on two staves. The notation includes various note values, rests, and bar lines, typical of a musical score. The handwriting is in ink on aged paper.

Handwritten musical score for "L'Espresso" by Franz Schubert. The score is written on two staves. The top staff contains a melody with various note values and rests. The bottom staff contains a bass line with similar note values. The tempo marking "alla sp. franco" is written above the bottom staff. The manuscript is on aged, slightly stained paper.

114. 1. 2. 3. 4. 5. 6. 7. 8. 9. 10. 11. 12. 13. 14. 15. 16. 17. 18. 19. 20. 21. 22. 23. 24. 25. 26. 27. 28. 29. 30. 31. 32. 33. 34. 35. 36. 37. 38. 39. 40. 41. 42. 43. 44. 45. 46. 47. 48. 49. 50. 51. 52. 53. 54. 55. 56. 57. 58. 59. 60. 61. 62. 63. 64. 65. 66. 67. 68. 69. 70. 71. 72. 73. 74. 75. 76. 77. 78. 79. 80. 81. 82. 83. 84. 85. 86. 87. 88. 89. 90. 91. 92. 93. 94. 95. 96. 97. 98. 99. 100. 101. 102. 103. 104. 105. 106. 107. 108. 109. 110. 111. 112. 113. 114. 115. 116. 117. 118. 119. 120. 121. 122. 123. 124. 125. 126. 127. 128. 129. 130. 131. 132. 133. 134. 135. 136. 137. 138. 139. 140. 141. 142. 143. 144. 145. 146. 147. 148. 149. 150. 151. 152. 153. 154. 155. 156. 157. 158. 159. 160. 161. 162. 163. 164. 165. 166. 167. 168. 169. 170. 171. 172. 173. 174. 175. 176. 177. 178. 179. 180. 181. 182. 183. 184. 185. 186. 187. 188. 189. 190. 191. 192. 193. 194. 195. 196. 197. 198. 199. 200. 201. 202. 203. 204. 205. 206. 207. 208. 209. 210. 211. 212. 213. 214. 215. 216. 217. 218. 219. 220. 221. 222. 223. 224. 225. 226. 227. 228. 229. 230. 231. 232. 233. 234. 235. 236. 237. 238. 239. 240. 241. 242. 243. 244. 245. 246. 247. 248. 249. 250. 251. 252. 253. 254. 255. 256. 257. 258. 259. 260. 261. 262. 263. 264. 265. 266. 267. 268. 269. 270. 271. 272. 273. 274. 275. 276. 277. 278. 279. 280. 281. 282. 283. 284. 285. 286. 287. 288. 289. 290. 291. 292. 293. 294. 295. 296. 297. 298. 299. 300. 301. 302. 303. 304. 305. 306. 307. 308. 309. 310. 311. 312. 313. 314. 315. 316. 317. 318. 319. 320. 321. 322. 323. 324. 325. 326. 327. 328. 329. 330. 331. 332. 333. 334. 335. 336. 337. 338. 339. 340. 341. 342. 343. 344. 345. 346. 347. 348. 349. 350. 351. 352. 353. 354. 355. 356. 357. 358. 359. 360. 361. 362. 363. 364. 365. 366. 367. 368. 369. 370. 371. 372. 373. 374. 375. 376. 377. 378. 379. 380. 381. 382. 383. 384. 385. 386. 387. 388. 389. 390. 391. 392. 393. 394. 395. 396. 397. 398. 399. 400. 401. 402. 403. 404. 405. 406. 407. 408. 409. 410. 411. 412. 413. 414. 415. 416. 417. 418. 419. 420. 421. 422. 423. 424. 425. 426. 427. 428. 429. 430. 431. 432. 433. 434. 435. 436. 437. 438. 439. 440. 441. 442. 443. 444. 445. 446. 447. 448. 449. 450. 451. 452. 453. 454. 455. 456. 457. 458. 459. 460. 461. 462. 463. 464. 465. 466. 467. 468. 469. 470. 471. 472. 473. 474. 475. 476. 477. 478. 479. 480. 481. 482. 483. 484. 485. 486. 487. 488. 489. 490. 491. 492. 493. 494. 495. 496. 497. 498. 499. 500. 501. 502. 503. 504. 505. 506. 507. 508. 509. 510. 511. 512. 513. 514. 515. 516. 517. 518. 519. 520. 521. 522. 523. 524. 525. 526. 527. 528. 529. 530. 531. 532. 533. 534. 535. 536. 537. 538. 539. 540. 541. 542. 543. 544. 545. 546. 547. 548. 549. 550. 551. 552. 553. 554. 555. 556. 557. 558. 559. 560. 561. 562. 563. 564. 565. 566. 567. 568. 569. 570. 571. 572. 573. 574. 575. 576. 577. 578. 579. 580. 581. 582. 583. 584. 585. 586. 587. 588. 589. 590. 591. 592. 593. 594. 595. 596. 597. 598. 599. 600. 601. 602. 603. 604. 605. 606. 607. 608. 609. 610. 611. 612. 613. 614. 615. 616. 617. 618. 619. 620. 621. 622. 623. 624. 625. 626. 627. 628. 629. 630. 631. 632. 633. 634. 635. 636. 637. 638. 639. 640. 641. 642. 643. 644. 645. 646. 647. 648. 649. 650. 651. 652. 653. 654. 655. 656. 657. 658. 659. 660. 661. 662. 663. 664. 665. 666. 667. 668. 669. 670. 671. 672. 673. 674. 675. 676. 677. 678. 679. 680. 681. 682. 683. 684. 685. 686. 687. 688. 689. 690. 691. 692. 693. 694. 695. 696. 697. 698. 699. 700. 701. 702. 703. 704. 705. 706. 707. 708. 709. 710. 711. 712. 713. 714. 715. 716. 717. 718. 719. 720. 721. 722. 723. 724. 725. 726. 727. 728. 729. 730. 731. 732. 733. 734. 735. 736. 737. 738. 739. 740. 741. 742. 743. 744. 745. 746. 747. 748. 749. 750. 751. 752. 753. 754. 755. 756. 757. 758. 759. 760. 761. 762. 763. 764. 765. 766. 767. 768. 769. 770. 771. 772. 773. 774. 775. 776. 777. 778. 779. 780. 781. 782. 783. 784. 785. 786. 787. 788. 789. 790. 791. 792. 793. 794. 795. 796. 797. 798. 799. 800. 801. 802. 803. 804. 805. 806. 807. 808. 809. 810. 811. 812. 813. 814. 815. 816. 817. 818. 819. 820. 821. 822. 823. 824. 825. 826. 827. 828. 829. 830. 831. 832. 833. 834. 835. 836. 837. 838. 839. 84

Recto of leaf pasted on back of dedicatory page of PARTHENIA (HN 14176)



Verso of leaf pasted on back of dedicatory page of PARTHENIA (HN 14176)

The Gift of Mr. W. M. Plater
1769.

Parthenia

1613

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